



# The Philatelic Communicator

Writers Unit No. 30

of the

## American Philatelic Society

ISSN 0147-3646

**BALLOT IN THIS ISSUE!**

**BALLOT IN THIS ISSUE!**

Second Quarter, 1989 -- Volume 22, Number 2, Whole Number 84.

### President's Message

The first issue of *The Philatelic Communicator* with Ken Lawrence as editor came off without any major problems, and seems to have been well-received by all. I heard a number of very favorable comments from people at the APS' Spring Meeting at the "March Party" of the Garfield-Perry club in Cleveland.

Now on to Kan's number two issue . . . We want the *PC* to be more responsive to the members' needs, with fewer items of combative nature between various factions concerned with aspects of literature judging. Thus this issue has the theme of helping editors prepare their journal, with a mini-handbook provided. The text for this was prepared by Diana Manchester, with supplementary material supplied by Terence Hines, David A. Kent, and Joseph von Hake. We think it will be of use and interest to all our members.

You will read elsewhere in this issue about the three new Writers Hall of Fame inductees — all well-deserved. These were announced at the Writers Breakfast in Cleveland.

In a discussion with George Martin afterwards, I asked him to see about re-establishing the Broken Pen award that used to be given out annually at WU breakfasts, but disappeared from the scene about eight or nine years ago.

I am not certain of the exact criteria used in selecting a recipient, but in general it revolved around activity in philatelic writing. It was usually given with a bit of merriment as presenters circulated among the attendees at the breakfast, and descended upon the awardee to escort him or her to the head table to get the award.

Some past winners are Pat Herst, Chuck Cratsenberg, Maryette Lane, my late wife, Barbara, and Ernst Cohn. If you have any name(s) to suggest, or wish more information, please contact George Martin at 1016 Larsen Bldg., Yakima, WA 98901. This may be something that we'll be able to add to the WUB at STAMpsHOW 89.

And speaking of the WUB (Writers Unit Breakfast, for those who haven't figured it out already), Steve Rod  
(Continued on page 14.)

### Letter from the editor

One of my pet peeves is publications that run lots of letters to the editor saying how wonderful they are. It makes me wonder what's in the letters they didn't have space for.

So I hope none of the WU members who took the time to send and to phone words of support and encouragement will regard the absence of your letters in these pages as evidence of ingratitude. Many, many thanks to Dan Barber, Bob Dumaine, John Hotchner, Dave Kent, Diana Manchester, Larry McInnis, Randy Neil, and Dick Sine. I also appreciated the plug on Mike Laurence's page in *Linn's*.

I trekked to Cleveland so that anybody who had a gripe could present it to me in person at the WU breakfast, but nobody did. In fact, some of my friends joined me at the breakfast.

If Joe Frye fits all or nearly all the copy I sent him into this issue, it will be a fat one, while my stock of future material will be pretty low (with some interesting work in progress). So, if you want the breakfast crowd at Anaheim to read your pearls of wisdom, get busy writing.

If a computer lover among y'all would volunteer to write on that subject as it relates to philatelic literature production, I can provide material that I'm not competent to evaluate.

Another topic on which a think piece would be welcome is stamp albums as philatelic literature. Scott says it produced 17,406,810 album and supplement pages in 1988, and expects to sell nearly all of them this year.

What other form of philatelic literature can top that?

But I'm really more impressed with highly specialized albums. *The Black American Stamp Album* by Dr. Ernest A. Austin is literally the best thing there is on the subject. I'm not versed enough in pharmacy as a collectible topic to judge George Griffenhagen's *Pharmacy in Philately Album*, but it's a handsome piece of work.

My never-hinged 1943 edition of Scott's Junior  
(Continued on page 14.)

**BALLOT IN THIS ISSUE!**

13

**BALLOT IN THIS ISSUE!**

### The Philatelic Communicator

Quarterly journal of the Writers Unit No. 30 of the American Philatelic Society, 2501 Drexel St., Vienna, VA 22180, *The Philatelic Communicator* is produced and mailed as a paid service for Writers Unit 30 by Joe F. Frye, Box 22308, Memphis, TN 38122-0308, with assistance of other individuals/firms.

Membership in Writers Unit No. 30 is open to anyone interested in philatelic communication, subject to approval of application submitted to the Secretary-Treasurer at address below, on form available from him for addressed, stamped no. 10 envelope, and payment of dues as noted.

Membership in the American Philatelic Society, while encouraged, is not required as a condition of joining or maintaining membership in Writers Unit 30.

Dues are payable in advance, on a calendar year basis, in U.S. funds, payable net in U.S. dollars through a U.S. bank or the U.S. Postal Service, and include all issues of this journal for such calendar year. Refund, pro-rata, of payment to the Writers Unit No. 30 of dues tendered shall constitute final and satisfactory settlement of any dispute which may arise involving membership and/or dues payments.

Advertising for this journal will be considered on a case-by-case basis, and inquiries should be sent to the Secretary-Treasurer.

Editorial matter must be sent to the Editor.

All matters involving Writers Unit 30 business except editorial matter for this journal must be sent to the Secretary-Treasurer for handling.

\*\*\*

#### OFFICERS OF WRITERS UNIT 30—a non-profit corporation:

Robert de Violini . . . . . President  
P.O. Box 5025, Oxnard, CA 93031 (805) 983-4741  
John T. Nugent . . . . . Vice-President, EAST  
One Barristers' Court, Meriden, CT 06450.  
Tom Current . . . . . Vice-President, WEST  
P.O. Box 4586, Portland, OR 97208.  
George B. Griffenhagen . . . . . Secretary-Treasurer  
2501 Drexel St., Vienna, VA 22180 (703) 560-2413  
Ken Lawrence . . . . . Editor  
P.O. Box 3568, Jackson, MS 39207 (601) 969-2269

#### CALENDAR YEAR DUES—Writers Unit 30, APS

U.S. ZIP code addresses . . . . \$ 10.00  
Canada or Mexico Addresses . . . \$ 12.50  
ALL OTHER ADDRESSES . . . . \$ 17.00

Dues are payable in advance, on or before Dec. 31 of the applicable calendar year, and membership terminates March 31 of any year for which dues are unpaid. See method of payment acceptable in fourth paragraph in this column, above.

The journal is mailed by Bulk-Rate to U.S. Zip code addresses; First Class to Canada/Mexico; AO Airmail (Printed Matter rate) to all other addresses. Report address changes to Secretary-Treasurer as soon as known in order to avoid loss of issues.

The Philatelic Communicator, APS Writers Unit 30, Second Quarter, 1989

#### President's Message (Continued from page 13.)

is preparing some interesting occurrences for the event.

If you were at the Detroit breakfast, then you have an idea of what he can accomplish in a short time period. If he contacts you for your assistance in one part or another of it, then please give him a hand. The results will be well worth it. And we plan to have another in the series of door-prize drawings as at those breakfasts in the recent past.

If you have any literature items that you would like to donate for such prizes, please send them along to me. We need to have about a dozen, so they can be interspersed throughout the program.

And one last item. Just like the APS, we have our elections this year, too. George Griffenhagen has prepared ballots that are enclosed with this issue. Please follow the directions concerning the voting procedure, and come to Anaheim to welcome the winners.

Bob de Violini

#### Letter from the editor (Continued from page 13.)

*International Postage Stamp Album*, unearthed at a local flea market, has given me a better glimpse of collecting in the U.S. during World War Two than most of the articles I've read on the subject.

If thoughts like these stir your muse, send me an article.

After six months' absence, we'll probably see the return of Browser's Bookshelf next time. If you're eager to write book reviews, drop me a line.

For now, check out this issue and let me know what you think of it.

Ken Lawrence

#### Of Probable Interest - Now and in the Future

Some problems in production of this journal will be solved in the near future after acquisition in early May of an Epson GQ-3500 Laser Printer and *WordPerfect* software, to replace this aged and decrepit (and no longer repairable!) IBM Selectric Composer which has served for so long in producing our publication.

"Ragged Right" will soon be a thing of the past!

\*\*\*

My new phone number is (901) 327-8984.

Joe Frye

## CORRECTION

Joseph J. Puleo, Jr., editor-publisher of *The Stamper Monthly*, telephoned to complain about some inaccuracies in Terence Hines' article, "The Philatelic Lunatic Fringe". According to Puleo, his 1979 caper in California was "A fraudulent check scheme", not "A fraudulent check operation." Puleo added that he spent 45 days in jail, not 39 as reported by *Linn's* and repeated by Hines. We stand corrected.

## Watching the Weeklies

by Robert A. Greenwald

Thanks to all who responded to my inaugural column; in addition to letters from friends old and new, two new "weeklies" also came to my mailbox and will now fall within the purview of these reviews. (I'll explain the "quotes" in a moment.)

First, most philatelic writers probably know that *Mekeel's Weekly Stamp News*, a publication notably older than all three of the majors (*Mekeel's* whole numbering is in excess of 5,120), has been revitalized. This was accomplished by John Dunn, who has assumed the tasks of editor, publisher, and president. It's too soon to judge his work, as many changes are rapidly taking place, but my preliminary impression is that it's \$9 per year well spent, based primarily on the criteria of lack of redundancy! If *Mekeel's* reiterates the same old news that the majors can cover in greater detail (having more manpower), then it won't be worth subscribing. But so far, it has been refreshing in the new (to me) voices, so I will give it a temporary thumbs-up. More in a separate column later this year.

The second new "weekly" is a periodical called *Stamper Monthly* published in Boynton Beach, FL, by one Joseph J. Puleo, Jr. This misnamed periodical is apparently scheduled to be published six times per year. (I guess "Stamper Bimonthly" doesn't quite roll off the tongue like "Stamper Monthly.") Obviously, bimonthly does not equal weekly — hence the "quotes". On the other hand, I can stretch the definition of weekly to include *Stamper Monthly* based on the fact that it is a tabloid printed on newsprint just like *Linn's*, *Stamp Collector*, and *Stamps*. However, it is relevant

to this particular column for two additional reasons.

Firstly, I had never heard of *Stamper Monthly* until I read the First Quarter 1989 issue of *The Philatelic Communicator*. There on page 7, right after my own inaugural column, was a piece by Terence Hines entitled "The Philatelic Lunatic Fringe", in which Mr. Hines expressed some rather strongly negative views about this particular Florida periodical. Initially, I was rather taken aback to see such a passionate diatribe about a publication of which I had never heard. Imagine my surprise then, a few days later, when an unsolicited issue of *Stamper Monthly* showed up in my mailbox. Apparently someone connected with this periodical decided that it might fall within the purview of my column, and it would appear that I have been added to the mailing list. That alone, however, would not have merited its mention in this space (read on).

Both issues which I have received are quite controversial, and I do not intend to plunge into the imminent maelstrom which I am sure will envelop Mr. Puleo's publication; others will, I am sure, do that gladly. Suffice it to say that *Stamper Monthly* consists of strong polemic, bordering on the libelous, interspersed with some sound contributions by some very prominent names. One of those, controversial in his own right, leads me at last to the theme of the current piece: potentially self-serving columns by profit-motivated contributors.

On page 24 of the Feb-March 1989 issue of *Stamper Monthly* is a contribution by Dr. Robert Rabinowitz of Stamford, CT. Rabinowitz became quite prominent in the heyday of plate block collecting, and then migrated into plate number coils when plate block interest dwindled and coil excitement escalated. As a plate block maven, he wrote a column for *Linn's* while serving as one of the major dealers in the field. For a while, he maintained a similar dual role with regard to coils as well. It was 1987 when his plate number column stopped appearing in *Linn's*.

In the aforementioned piece in *Stamper Monthly*, Rabinowitz discusses why his plate number coil column was discontinued by *Linn's*. He makes several points. First, he criticizes someone else's column about plate blocks which appeared in a November issue of *Linn's*, castigating the author for subexpert knowledge. He then asks why a true expert was not asked

(Continued on page 16.)

to make that contribution, suggesting a third party who just happens to be a plate block dealer. This leads him to the question of "conflict of interest". Rabinowitz maintains that his own column on plate number coils, as well as that by Stephen Esrati, were dropped by *Linn's* because the *Linn's* editor, Michael Laurence, told them both that they could either write or be dealers, but not both. Finally, Rabinowitz points out an apparent hypocrisy: Bob Dumaine, acknowledged as the leading dealer of duck stamps in the country, has recently started a regular column on this area of collecting for *Linn's*.

Rabinowitz could have cited any number of other examples of the same genre. Jacques Schiff writes a regular column, "The Error Scene", for *Stamps*. Schiff is an acknowledged major dealer in errors, and many of his columns deal with appraisal, selling, scarcity, determining value, etc., subjects dear to a dealer's heart. Even more self-serving is his wife's column, entitled "All About Auctions", which appears in *Stamp Collector*. Roberta Starr Schiff writes for the novice, explaining in condescending fashion the imagined intricacies and subtleties of auction buying. Even though she doesn't directly solicit business, there aren't that many people named Schiff in the stamp business; obviously her column will attract new customers for her heavily advertised firm. There are several "investment" columns in the weeklies, mainly written by dealers (John Ross, Dan Pinchot). A final example: Richard Friedberg, who writes a column in *Linn's* about revenues, is a specialized dealer as well.

Now make no mistake — I am not defending Rabinowitz. In fact, I have no independent information at all as to whether or not his version of the story is true, i.e., was he really dropped by *Linn's* to avoid the appearance of conflict of interest? But the point he makes, even if it had to be made in *Stamper Monthly*, deserves some commentary. If you grant that every philatelist is a dealer at heart, and if you assume that the more you deal in a specialized area, the more likely you are to be an expert, then it stands to reason that experts can easily have a hidden agenda in some of the things that they say. Most columnists are paid poorly, if at all, and do not subsist solely on such writings. (I would not be surprised to learn that they get discount advertising in return for their contributions.)

You don't have to be a genius to see the potential for abuse. An "expert", sitting on a safety deposit box filled with merchandise that won't move — be it Capex souvenir sheets or covers commemorating the first canasta game at the North Pole — can readily convert his column into a forum for creating personal profit. A small increment in demand is all that would be required. A good writer can readily submerge his conflict of interest so that only the most knowledgeable insider would be able to detect what was going on.

Rabinowitz ends his piece in *Stamper Monthly* by asking whether or not *Linn's* (and I would include the other three weeklies as well — the weeklies that publish every seven days) actually has a policy on this subject, and how is it stated so that it can be enforced evenly? Is conflict of interest a concern vis-a-vis having expert columnists who are also dealers, and if so, what distinguishes Dumaine, Friedberg, and the Schiffs from Esrati and Rabinowitz? In my opinion, this is a question of legitimate interest to regular readers of the philatelic weeklies. Answers, disinterested or not, may be sent to

Robert A. Greenwald  
P.O. Box 401  
Wheatley Heights, NY 11798.

R.G.

*(Editor's note: In the interest of evenhandedness, we must report here that the current directory of the American Stamp Dealers Association lists Mekeel's new owner, John F. Dunn; as having been expelled from that organization in 1979, just as the latest APS update lists Stamper Monthly editor-publisher Joseph J. Puleo, Jr., as having been expelled in 1984. However, a call to ASDA revealed that John Dunn has been readmitted to membership as of last October. If Joe Puleo wishes to regain the hobby's respect, and particularly that of his fellow writers and editors, he should emulate Dunn's fine example by clearing himself and rejoining APS. KL)*

---

## A Few Words about More Than One Index

by Robert de Violini

It is always valuable when a publication puts out an index, either annual or cumulative. This is the only way in which a user can access the contents of a publication without going through each issue's table of contents,

(Continued on page 17.)

or, worse yet, having to scan through each issue for "that" article that told about some specific philatelic or historic aspect that you need "now".

Good indexes have several parts — at least an index by subject and an index by author. And when these two indexes are combined, the result is still an index — and not the "indices" to the publication. It is an index with two (or more) sections to it. And each of those sections is also an index. The annual index is composed of two indexes — a subject index and an author index.

The question of this usage was brought to my attention recently. To some, the sound of the word "indices" apparently makes the user feel more erudite than the user of the other plural, indexes. Which should it be?

Well, when in doubt, look it up, right? So, though dictionaries may list both forms as reasonably interchangeable, the writers' guides to proper and preferred usage — the style manuals — see it otherwise.

Of five style manuals that I had access to, all are in agreement that more than one index to a publication are to be called "indexes". The term "indices" is reserved for use by the scientific community, in referring to such things as the index of refraction of light (and other electromagnetic radiation) or sound when traversing media of varying density.

If you are referring to more than one value of an index of refraction, then they become indices of refraction.

The sources I examined are of reasonable repute:

*The Chicago Manual of Style*, the *New York Times Manual of Style*, the *AP Stylebook*, *Webster's Standard American Style Manual*, and the *Government Printing Office Style Manual*.

These all state that indexes is to be used as the plural form of index. So let's keep it uniform, and be sure to list the heading for a two-part subject index and author index as the index — not as the indices — for the publication (which we hope will have regular annual indexes over the years; to be combined at some time in the future into the much-desired cumulative index.)

R. de V.

---

## Adjectively Adverbified

by Ken Lawrence

In the school I attended as a boy, my most effective

teacher was Marjorie Faye, who taught Latin. One of Miss Faye's patented techniques of imposing some style, if not wisdom, on her youthful captives was to interrupt each solecist midsentence with a catchy quip perfectly matched to the specific offense. She had collected dozens of them over a lifetime of plying her profession. Though often humiliating, these clever barbs served their purpose effectively and, with most pupils, permanently.

One of them went, "People aren't *whiches*", to indicate that a personal pronoun was required.

An old saw in the news business says an editor is a fellow who strikes each "which" and substitutes "that", an occurrence now so routine that Miss Faye's mnemonic jab no longer applies. If you were to have sent William Safire a postcard with the message, "People aren't *whiches*", he'd immediately have grasped the point even though he probably never met Miss Faye. But "People aren't *thats*" doesn't work, and perhaps that accounts for the increasing use of the definite pronoun for the personal by writers and editors who ought to know better:

Which brings me to *Linn's*.

One day last year I was scanning the type beneath my byline when I was struck between the eyes by "se-tenantly".

Se-tenantly!

Now, I've endured editors who would sometimes split my infinitives, and others who would routinely reposition a preposition just ahead of the period, but those are both survivable hazards of the profession. After all, Spiro Agnew's ghostwriter himself has okayed tossing an adverb or two between the infinitive marker and the verb (to my dismay), and Winston Churchill's most memorable line among linguistic liberals is, "That's the kind of nonsense up with which I will not put." (As a man who clearly knew when to use shall and will, he obviously must have felt strongly on the subject.)

But se-tenantly?

All I could do was to hang my head in shame, and hope that 75,000 *Linn's* readers would be preoccupied with the classifieds that week.

Neither Michael Laurence nor Wayne Youngblood, the two who edit my coil column, would own up to coining this monstrosity.

This took place long after Edwin Newman had ruled  
(Continued on page 18.)

that there's no such word as importantly, and the same logic applies to this philatelic fallacy. Important is both an adjective and an adverb, thus the -ly suffix is redundant. And more importantly is worse.

Our weird term, *se-tenant*, as a French phrase, can serve as either type of modifier. So take your -ly and stuff it.

What a humiliation. Somebody's witless blue pencil had reduced my syntax to a level about three grades below the Dick Butkus sports commentator standard. Do I dare stick that article in my file? What if somebody notices it next time I'm looking for a job?

Se-tenantly isn't my only example, it's just the funniest. In one of my recent *Linn's* columns, my manuscript's perfectly workmanlike parallel construction (First . . . , second . . . ) emerged in print as a style manual's caricature of bad writing (First . . . , secondly . . . ). At other times the editors insist on passive-fying my active voice vigor. (But I claim full credit for every mixed metaphor, my favorite solecism.)

This essay is my revenge, but surely I'm not alone. Other philatelic writers whose prose has been similarly disfigured may also wish to strike back in these pages from time to time. Consideration will also be given to editors who wish to make excuses.

K.L.

---

## Letters to the Editor

from Diana Manchester —

I want to clarify some of my remarks in the last issue of the *PC*. I am afraid some of these may have been perceived as criticisms of the existing Literature Exhibitions. I made several comments of what "should be" in an exhibition (critique, written critique, extensive judging, etc.)

All of the existing Literature Exhibitions have these components. My comments were meant to point out that the Literature Exhibition is a venue for the author/editor/publisher to learn, improve, and blossom — if he/she takes advantage of the experience.

I did have one criticism. I picked on STaMpsHOW, but it could have easily been CHICAGOPEX. I don't like literature displayed under glass. I think the literature display should be more user-friendly — touchable and browsable (is that a word?). I realize that the glass

confines are meant for security.

However, in five years of making the literature available in an unsupervised setting, COLOPEX has not had one piece stolen. We originally modeled our display after SESCOAL (literature hanging on a peg board), but now make available a reading table. We've gotten a lot of positive comments.

This is only my opinion. There are probably many more out there. I just feel that making the literature available to the public is an important function of the process. I know that others disagree.

\* \* \*

from Steven S. Weston —

After a few address changes, I finally received my copy of your first issue of the *PC*. As a fairly new (1½ years) editor of a society journal, *Tell*, I thought that I'd write to you about a few topics you raised, including the tougher issue of printing corrections.

Unfortunately, I printed quite a few corrections in our bi-monthly journal last year. In my opinion, all corrections, be they trivial or substantive, must be printed. Philatelic journals aspiring to be more than gossip sheets and chit-chat letters have a mission to provide accurate philatelic information and research for current and future readers. What may seem to be trivial and unimportant today could be vital to some future philatelic researcher.

For example, I reprinted a simple inland rates table three times in order to get it right. Even though the mistakes were attributable to the authors' less than adequate communication with me, the corrections were printed each time without any finger pointing. I'm sure the readers and the philatelic judges thought that I'm at fault; it makes no difference to me. My only concern was that it be printed correctly with the hope that a future reader can follow the trail of corrections to final accuracy.

As to editors who don't print corrections, I can only assume that throughout their everyday, non-philatelic life they probably don't admit mistakes, make apologies, or behave like responsible adults. Be it misplaced pride or low self-esteem, some people never own up to their faults.

On another subject, editors must provide a forum for philatelic muck-raking. There are far too many philatelic scams going on. Every editor has at least one writer

(Continued on page 19.)

## Tips For Journal Editors

by Diana Manchester

WU Council member Tom Current brought up an interesting fact during the Council meeting at STaMPSHOW '88: A lot of assistance is available for the local club newsletter editor, but little for the editor of a society journal.

This article offers general aids that should help the editor of a philatelic periodical. Most of the ideas also will help the author/editor of a monograph or special study.

Some may think that since I am not an APS-accredited literature judge, I have no credentials to give tips to journal editors. Others who have been editing philatelic journals for years may think that my editorship of the *Inflation Study Group Bulletin* has been brief (five years). An old cliché states, "Fools go where angels fear to tread." I would be pleased to see more knowledgeable and experienced editors add to the basic information which I present here.

I would like to thank two individuals who have assisted me in improving my journal. First, the president of the WU, Bob de Violini gave my journal its first critique. The critique was gentle and extremely helpful. I still employ each of his suggestions, and the result is a more enjoyable and usable journal. Second, Dr. Russell V. Skavaril has given me much assistance. Russ is an APS-accredited literature judge, and was responsible for the formation and initial growth of the literature exhibition at COLOPEX. Under his tutelage, I have improved the *Inflation Study Group Bulletin*.

### User Aids

**Table of Contents/Index** — These make a publication easier to use. When one is looking for an article, the entire issue does not have to be scanned, only the Table of Contents. There are many schools of thought on the definition and distinction between these two features. I will give the two prevalent definitions.

A Table of Contents is a listing of the contents in page number order. It appears at the front of a publication.

An Index is an alphabetical listing of the contents, and appears at the end. I put an Index on the front page because I like the Index format, and think it is more useful when placed on the first page. *Linn's* uses an excellent format that a large journal could copy. It

is titled "Inside this Issue." The organization is as follows: Special Features (a page number order of special articles), Regular Features (an alphabetical listing of regular columns), and Departments (an alphabetical listing of regular features like Letters to the Editor). "Contents" in *The American Philatelist* is arranged in a similar manner.

**Keys to Abbreviations and Symbols** — Include a Key which explains the symbols and abbreviations used. Define any abbreviations, recurring foreign words, and other items which a new collector would not automatically understand. Make the journal understandable to the person picking it up for the first time.

**Rules of Style** — *Japanese Philately*, the excellent bi-monthly journal of the International Society for Japanese Philately, edited by Robert Spaulding, includes a Rules of Style on the inside front cover page of every issue. This is where Spaulding explains, among other things, the method of handling dates, Japanese names, and Japanese words.

**List of illustrations and tables** — Lengthy articles and monographs which contain many illustrations and/or tables can be made more useful to the reader by listing the illustrations or tables with brief descriptions.

**Tables, Charts, and Checklists** — Summarizing the contents of an article in table or chart form is helpful to the reader who wishes to further analyze the information presented. Many tables and charts can also serve as a checklist. An article on the U.S. Presidential definitive coils of 1938 could include a checklist of these stamps which occur as horizontal and vertical coils.

**Volume Indexes** — Index preparation is a painstaking task, but an index is invaluable to the philatelic researcher! As an editor, I keep my own master index, and update it after each issue. I make it available to interested individuals upon request. The publication of an annual index of the previous year's issues is to be encouraged. A cumulative index can be published every five to ten years. Indexes (as well as journals) should be shared with the American Philatelic Research Library so that information is available to collectors in the future.

### Scholarly Attributes

**References** — This is a list of the articles, journals, and books consulted during the preparation of an article/monograph. I have also gleaned information from exhibits at stamp shows and have not hesitated to

(Continued on page 18-B.)

Tips — (Continued from page 18-A.)

include these sources in my list of References. This may seem unorthodox to some, but I think it is legitimate. Almost any article, long or short, original research, or summary of already-published information should have a list of references.

**Bibliography** — A bibliography is a list of sources which can be sought out for additional study. Extensive information has been published in these pages on reference and bibliography formats and will not be repeated here.

### Presentation

**Format** — Format is a matter of personal taste. My suggestions reflect my opinions, but other ideas are welcome.

**Ragged Right or Right Justified?** Ragged right is where the right margins end at varying places on the page, giving a ragged look to the right side of the page. Right justified means that the right margin ends at the same space on the line every time, so that the margin makes a straight line down the side of the page. If the typewriter is being used, this is not an issue; the right margin will be ragged (please do not write and tell me about your fancy typewriter!). If a word processor is used, justifying the right margin is not a problem. Right justified margins have a neater appearance and are nice when illustrations are worked in with the text.

**Single Column or Double Column?** Many editors who use 8-½ by 11" pages for their journals elect to use double column pages because they feel it is easier to read. I do not agree. There is a tendency to skip to the next page after completing the first column.

The two previous sections will undoubtedly cause controversy. I challenge others to voice (pen?) their views on the subject. I apologise to Joe Frye, who prepared the copy that you are reading in double column/ragged right style!

**Too Crowded or Wasted Space?** Strike a happy medium between cramming everything possible on a page and having a lot of wasted space. A one-inch border all around is standard. Many editors leave a little more than one inch on the left border (right border on the reverse side) to allow for three-hole punching.

Segregate articles by a barrier to let the reader know that an article has been completed. I use \*\*\*\*\* across the page. A bamboo border from a clip-art book would make an interesting separator for an Asian journal.

**Paper** — The normal photocopy paper is a 20-pound bond. This is rarely adequate for a journal printed on both sides because the print bleeds through. The more illustrations included, the worse the bleeding is. I recommend a heavier paper. The weight would depend on the type of print, illustrations, other content, and the budget. Consult a printer about suitable paper stocks.

**Print Quality** — Do I need to say that one should always use a new ribbon when preparing final copy for reproduction? For those individuals using a dot matrix printer, does the printer or word processor program have a letter quality option? This will vastly improve the quality of the print. If not, try a smaller 12-pitch print instead of 10-pitch. This may improve the density of the print as well as allowing 20 percent more copy per page. [Editor's Note: If using a Selectric-style ball-font machine, don't use an elite ball at 10-pitch or a pica ball at 12-pitch.]

**Illustrations** — This area can be the bane of existence for many journal editors. I have had terrific articles submitted with the yuckiest photocopies! One has to use what one receives. When the editor has access to the philatelic material, and control over the method used for illustrations, there are choices. Often a good quality photocopy is excellent. Other times a PMT or halftone is needed. These two can be expensive (\$6 to \$8 per 8-½" by 11" page in Columbus), but more than one item can be shot at a time. If items can be reduced, several items can be shot for the \$6 fee. For example, six 6-¾ size covers can be put on an 11" by 17" sheet (with room left over for a few stamps), and shot at 64% reduction. This size is usually adequate to show markings, cachets, stamps, etc. This is an area where a printer can assist in deciding the best and most economical method for illustrating the material.

### Membership Helps

**Publication Statement** — Each issue of a journal should contain a statement which includes frequency of publication, dues, and a contact person for joining.

**List of Officers** — A list of the names and addresses of the officers should also be included. Do not forget to include the editor's address so people can fill the mailbox with articles!

**Running Heading (Footer)** — This is an often-neglected part of a journal. Many people think it is an unnecessary pain to do. However, there is a very important reason for it. When someone photocopies an article from a journal (which most of us do), already

(Continued on page 18-C.)



Tips (Continued from page 18-B.)

listed on the top or bottom of the page will be the source, date, and page number of the article. *The Philatelic Communicator* has all the required information in a running footer.

#### Miscellaneous Comments

To the editors of foreign-related publications: Write in English! Do not scatter foreign words throughout the journal. This makes the comprehension of the journal open only to those who are advanced, in-crowd, members. For example, do not write *Bundesprüfer* (a recently outlawed term) when "expertizer" is what is meant! Certainly, there are foreign words that have no English translation (of less than 25 words). If these words must be used, define each of them in the key mentioned above.

Do everything possible to make the journal user-friendly to the beginner. The reward will be more new members — new members with questions, the answers to which can result in articles for the journal!

Criticisms, suggestions, and controversy over the contents of this article are welcome.

Diana Manchester  
P. O. Box 3128  
Columbus, OH 43210.

---

#### Volumes, Numbers and Pages:

##### Good Bibliographic Practice in Journal Publishing

by Terence Hines

It is often said, with considerable truth, that it is very difficult to do research in the philatelic literature. One reason for this is that the literature, especially the journal literature, is so difficult to reference correctly and to index. The reason for this is that many philatelic journals are produced by individuals with little or no knowledge of good bibliographic practices and standards. Little thought is thus given to being accurate and consistent in journal format, dating, volume, whole number and page numbering. Errors and inconsistencies in these areas result in real problems for anyone trying to determine whether he or she has a complete run of a given journal, or trying to index a journal or reference a specific article. This article will briefly review the basics of good bibliographic practice in terms of the things that the journal editor should keep in

mind when producing a philatelic journal.

First, let us consider journal format. A journal editor should always keep in mind that some, probably several, readers and institutions (like the APRL) that receive the journal will want to bind it after a sufficient number of issues has accumulated. This means that the journal format should be amenable to binding. This is not at all difficult as almost any format (note almost!) can be bound. The key is for the format to be consistent. Changes in format make binding very difficult and/or expensive. For example, in its early years, the journal of Permit Imprint Collectors Society, *Postage Paid*, was produced such that on each 8½ x 11-inch sheet there were four pages of the journal. The two pages on one side of the sheet were oriented upside-down relative to the two pages on the other side of the sheet. With the 15th issue (dated July 1979) this format changed to a format that was easily bound. But what to do with the earlier issues? My own solution was to laboriously photocopy each sheet of each issue and cut them apart so they could be bound with later issues.

Professional library binding obscures a strip of the publication along the bound edge. Thus, editors should always leave an adequate binding margin along that part of the journal which will be bound. This margin should be no less than one inch.

The inclusion of supplementary material with journals presents another problem, both in terms of binding and in terms of referencing. In terms of binding, if material distributed with the actual journal is to be considered as supplements to that journal, the supplementary material should be in the same format as the basic journal. This will permit it being bound with the basic journal. In terms of referencing, supplementary material should be clearly labeled as such. If supplements are not so marked, when they get separated from the basic journal, they may not be identified as a part of that journal. Thus, anyone trying to reference material contained in them, or find them in a philatelic library, may have a difficult time indeed finding them. The supplemental identification should include the date of issue, volume and issue number and whole number (if any) of the basic journal.

It should go without saying that journals should carry both volume and issue numbers, as in "Volume 26, number 5." Whole numbers can be very useful as

(Continued on page 18-D.)

well. The editor should be especially careful to be sure that volume, issue, and whole numbers are accurate. Nothing makes it more difficult to track down an article in, say, Volume 23, No. 6 of the Journal of Obscure Stamps than the fact that Volume 23 was, incorrectly, used twice, or that there happened, incorrectly again, to be two Volume 23 No. 6's! Volume numbers also should correspond with the year date, starting with the first issue of the calendar year and ending with the last issue. It is extremely inconvenient and confusing bibliographically for a volume number to cross the calendar year. This is because if one is looking for an article in a cross-year volume numbered journal and has only the year, one can't tell which volume the article appeared in and search time is thus doubled. If one assumes, incorrectly, that all journals have volume numbers that correspond to the calendar year and references an article in a cross-year journal without specifically noting the fact that it is a cross-year journal, this misleads others who might try to retrieve the referenced article.

Volumes should start with page one as the first page of the first issue of the volume and then should be paginated continuously through all subsequent issues of that volume. It is generally not a good practice to start with page one with each separate issue of the journal. This is because continuous pagination gives greater redundancy in citations and that redundancy reduces the chances for an error that makes the citation unretrievable. Thus, if the American Journal of French Philately paginates each issue from page 1, the citation "American Journal of French Philately, 1975, vol. 104, pp. 13-17" could refer to any of a number of issues of the AJFF. If the AJFF is issued monthly, it could refer to pages 13 to 17 of any of twelve different issues of the journal. If the AMFF is paginated continuously, there is no question about which pages are being referred to.

T.H.

---

## Mastheads and Banners

by David A. Kent

Last year I had the pleasure of being asked to judge the APS Chapter Newsletter Contest, and came afoul of the journalism terms "masthead" and "banner" in the process. If there are two more misused terms in the business, I don't know of them. In fact, the ignorance

of their proper use has become so widespread that I have come to assume that a writer who says "masthead" really means "banner".

Here is the classical dictionary definition of "masthead". "A box or section printed in each issue of a newspaper or magazine, giving the publishers, owners, and editors, the location of the offices, subscription rates, etc." (*Webster's New World Dictionary*, Third College Edition.) If the publication has a second class mailing permit, postal regulations also require that the masthead include the International Standard Serial Number (ISSN), or, if it has none, its second class permit number; and the address to which Postal Service Change of Address Notices (USPS Form 3579) are to be sent. Postal regulations also require that the masthead be printed somewhere within the first six pages of the publication, simply to keep postal clerks from thumbing endlessly through the journal looking for the change of address information.

What, then, you say, do you call the fancy title of the publication that appears at the top of the front page? That, friends, is its "banner". You can remember the difference if you will recall that a headline on the front page that rivals the banner for prominence is called a "banner headline".

The Chapter Newsletter Contest was conducted by mail between judges who live across three thousand miles of country, generating endless correspondence between us. While numerous subjects entered into the correspondence, the questions of banners and mastheads took up a good part of it. Unfortunately, because of the confusion over the meaning of the terms, I was never able to be sure if we were talking about the same things.

Philatelic journals are not noted for the quality of their mastheads, and a number of our colleagues have made efforts to improve them through critiques at literature competitions. While the effort is well founded, I am not fully convinced that all the attention is needed for local chapter newsletters. One editor became so concerned about having a top-notch masthead that he filled the entire front page of his chapter newsletter with it. A quick glance at the trash newspapers by the checkout line at your supermarket will tell you that even the editor of the worst journalistic rag knows that you put news on the front page, and bury the legal stuff somewhere inside.

(Continued on page 18-E.)

Mastheads – (Continued from page 18–D.)

While the size and scope of a club newsletter will necessarily dictate the size and scope of its masthead, I do believe that something of this type is needed. It should include, at a minimum, the name and address of the editor, and, in view of the local nature of the publication, probably a phone number. If more space is available, the masthead should also include the name, address, and phone number of the club officers, the program chairman, and the member in charge of refreshment volunteers. For northern clubs, the phone number of the person who decides whether to cancel meetings in case of bad winter weather should also be published. For a club, in lieu of subscription rates, the club dues should be given, along with the address to which to send them.

Judgment on the part of the editor is needed on how to handle these needs. A large club with a multi-page newsletter can probably afford to publish a full masthead on the second page of each issue. A simple one-page bulletin, on the other hand, may need to incorporate the basics into the banner, or to publish such things as the cancellation phone number only during the winter months. A good editor keeps all these things in mind, and tries to balance all the competing needs within the limited space available.

Does a local club newsletter need a banner? Some clubs with one-page newsletters simply use club stationery for the newsletter, making the stationery heading its banner. Depending on the effectiveness of the stationery, it may work. Editors should remember that members have many publications competing for their interest, and try to make the presentation of the newsletter as attractive and effective as possible. In any case, the banner should be distinctive enough that the members immediately recognize the publication when it arrives in the mailbox. A club newsletter serves no purpose if it is not read.

Larger newsletters should make an effort to develop a unique banner that distinctively identifies both the publication and its club. Banners are a good place for serious creative efforts. A large club should have a member sufficiently skilled in graphic arts to prepare a banner specifically for the club. There are other ideas to consider. One editor made a practice of affixing an actual stamp to the banner of each issue, and writing a small article about it. The stamps (all common ones) were donated by club members. That editor

The Philatelic-Communicator, APS Writers Unit 30, Second Quarter, 1989.

got four extra points for his efforts in affixing all those stamps (and lost them by consistently referring to the banner as the masthead.) By contrast, another publication called "Perforated Pieces" used an Old English banner which had deteriorated so much that everyone misread it as "Perforated Pages". No points for that one!

Now let's hear no more confusion about banners and mastheads!

D.A.K.

---

## Cover Photography

by Joseph von Hake

For several years I have been following the articles and comment about photography in *The Philatelic Communicator*.

I have had a repeated urge to add my two-cents worth. On the one hand, I was relieved that I hadn't so done because an article would appear that showed an expertise I couldn't come close to. Also, I was anticipating my own thoughts would be expressed by someone with a more literate flair.

I now plunge into the melee, having detected a "window of opportunity" that requires neither a special expertise in photography or grammar.

The subject of philatelic photography appears so broad that one writer's output may either have great or no relevance to the reader. The photography may be for recording purposes, almost a photographic shorthand if you will, to the extremely professional quality always seen in the *Essay-Proof Journal*.

There is a lot of room within those parameters, and frankly, the product quality is ultimately determined by the budget available.

With a membership about 220, the Pennsylvania Postal History Society illustrations have had to be limited to quality photocopies in the *Historian*. When editor, I would reject any cloudy or spotted illustrations. I would ask for the original covers and use my own very well maintained photocopier, and sometimes use "white-out" to clean a bad/distracting smudge (but never removing a postal marking).

What follows is an article I wrote for our January 1984 *Historian*. The article is oriented to photographing covers, because that is mostly what the PPHS is all about, but can apply to most stamp photography.

I think that the information of greatest value is in the description of rewiring the on/off or high/low switches on the floodlamp stand.

(Continued on page 18–F.)

Vol. 22, No. 2, Whole No. 84.

It cannot be emphasized too strongly how uncomfortable it is to hover inches away from intense lights pouring out hundreds of degrees of temperature. The sweat from your brow could literally stain a cover or ruin a stamp. The modification to a series/parallel switch completely solves this problem, and in the process pays for itself by extending flood lamp life as much as 500%.

The described procedure can also be used for black and white prints which would be very suitable for any publication that has the funds to make halftones. And it should be pointed out that oversize b&w prints can themselves be photocopied, accomodating smaller budgets and at the same time making it possible to avoid sending valuable covers through the mail.

\* \* \* \*

Be there a collector of postal covers who would not like to have his prized collection photographed? We doubt it. We procrastinated for years before attempting such a project because:

- a. we didn't know how,
- b. we thought it required some mystical, technical knowledge,
- c. we thought it would require costly equipment,
- d. we had previously been confronted with our lack of talent,
- e. we didn't have a darkroom, and,
- f. we weren't looking for a new hobby.

Well, if these reasons for not photographing your covers are an apt description of the way you feel about the subject, we have surprising news for you! You could be a born cover photographer!

Assuming you already own a suitable camera, your further investment may be limited to as little as \$60, about the cost of two reprinted philatelic reference books. We are not suggesting that you acquire studio-grade equipment.

#### What You Will Need (Figure 1, page 18-G.)

- a. A 35mm camera with single lens reflex viewfinder, preferably with speed settings up to 1,000th second and a built-in light meter.
- b. A camera stand with gooseneck lamps with blue lights.
- c. A diopter lens set. (Cameras with macro lenses do not need the lens set.)

- d. A polarizing filter.
- e. A shutter release cord.
- f. Outdoor film; color slide type preferred.

**Camera** — We recommend using a 35mm camera since it uses an accepted standardized film for producing slides and is therefore most economical to process the results. Furthermore, the slides will also fit most projectors. The reason for preferring a camera with a speed setting of up to 1,000th of a second is that there will be ample light with the gooseneck lamps and slower speeds will cause overexposure.

A camera stand, if you already have the camera, will be the costliest item you need. We found an "on sale" model in the camera department of a discount chain store. The stand should not be shaky or loosely built, but should feel quite solid. The part of the stand that the camera bottom attaches to should be adjustable by hand-operated gear. This permits adjustments beyond the range of the camera lens itself when you focus on or frame the subject. The stand should include a pair of flexible gooseneck lamp sockets and a light switch. Sometimes the gooseneck lamp sockets will have shades but these are not mandatory.

**Lights** — The lights in the gooseneck lamps should be blue, General Electric type BCA-No. 81, with three hour average life or equivalent. By using blue light you can use daylight color film, which is readily available and convenient for other uses. The blue light eliminates the need for a blue filter on the camera when using outdoor film.

**Diopter Lenses** — These are simply magnifying lenses, usually available in sets of three and marked with magnification such as X1, X2, and X3. They can be threaded together to achieve multiple effect. The lenses screw into the end of the camera lens itself. It is absolutely vital that the lenses be of the same thread and diameter as that of the camera in order to fit. Your camera may have a 50mm diameter lens or it could be 48 or 51mm. To be certain that you are buying a lens that fits, carry your camera with you and test-fit the diopter lenses before you buy. Diopter lenses enable you to focus within inches of the subject as necessary to get the cover or stamp to fill the frame.

**Polarizing Filter** — This can be used to eliminate glare in a number of situations. If a cover is under acetate, it will reduce light spots. The filter will also

(Continued on page 18-G.)

eliminate glare when photographing stamps immersed in watermarking fluid or under glass, and can even be used to photograph ice formations, bright coins and figurines with highlights, etc., which would otherwise result in distorted images. As with the diopter lenses, it must be the same lens diameter as the camera's.

**Shutter Release Cable** — A shutter release cable is an inexpensive and indispensable item. By using one you avoid vibrations in making exposures.

**Film** — The film you use should produce the result you want, which for this purpose is clarity. Since the subject isn't moving, and there will be ample light from the lamps, a relatively slow speed film is in order. ASA 100 is recommended. Using a higher speed film such as ASA 400 or ASA 1000 results in overexposure and a washed-out or almost invisible print or slide. By using an outdoor film, you will have the advantage of a versatile film and not have to change it if you wish to use it both outdoors and with your blue light/camera stand setup indoors.

**Setting Up** — The camera stand should be on a steady table or counter near an electrical outlet. The camera is attached to the adjustable mounting plate so the camera points down at the surface of the camera stand table. The film and shutter release should already have been loaded and attached.

Turn on the lamps and adjust them for balanced lighting. A piece of cardboard held vertically below the camera in line with the center of the lens should produce either no shadow or equal shadow on both sides of the cardboard. (Fig. 2.) Do this step as rapidly as possible, as the lights are very hot and your head will be quite close to them. The result will be symmetrically positioned gooseneck lamps.

Do your rough focusing with the room lights or a table lamp, since the photo lights are not only quite hot but have a very short burning lifetime. When focusing, use the geared camera holder first, then the camera focus for fine focusing.\* It is possible that the stand will not adjust close enough to the subject. If so, raise the subject by placing a thick book on the stand. Place a piece of black or non-reflective construction paper on top of the book, creating a new table height (level!).

Set a cover on the platform of the camera stand and focus, trying to fill the viewfinder with the image you

wish to photograph. Be sure you are looking directly down at the subject and not from the side. Also make sure that the camera lens and the subject are on parallel planes.

*\*(Editor's Note: For the most critical focusing, reverse this procedure, so that only one measurement is changing (lens to subject), while the other is fixed (lens to film). Focusing with the lens changes both distances at the same time.)*

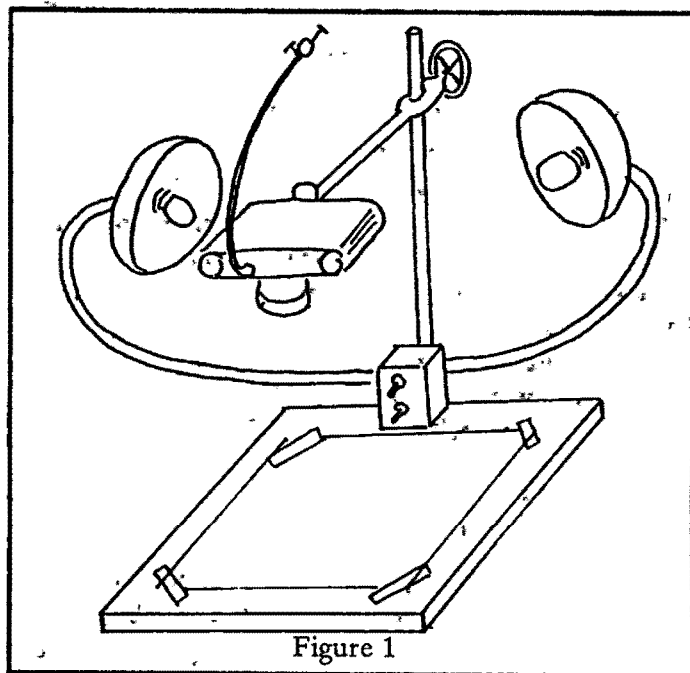


Figure 1

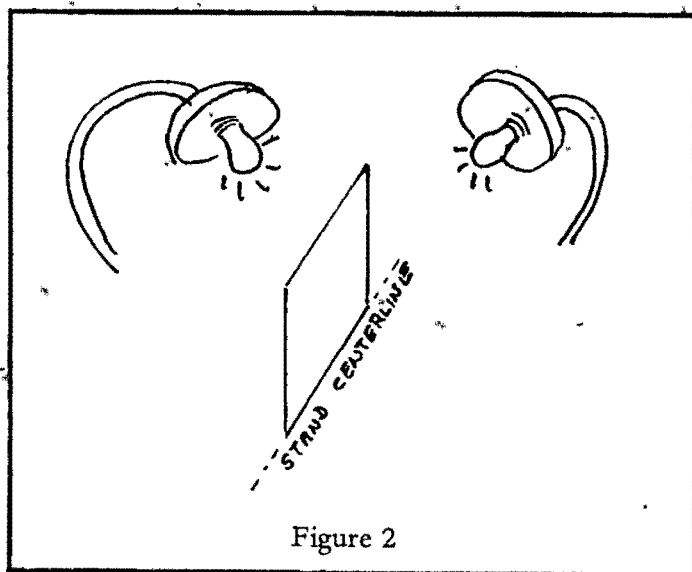


Figure 2

(Continued on page 18-H.)

Add the diopter lenses needed to make the subject fill the frame. These combinations vary according to the size of the subject — stamps require more magnification than covers, for example.

Check your camera: Speed 1,000th of a second; ASA (film speed) set for film used; turn on lamps and check focus; check light meter reading to see needle is centered. Adjust shutter opening or speed to center needle as needed. Keep lamps off when cocking camera and arranging items for photos. After lights are turned on, all remaining is to press the shutter release cable. Turn off lights and proceed to next item. It makes sense to photograph items within a general size group together to save unnecessary refocusing, etc. Plan ahead.

**Special Considerations** — Some stands have a three-way switch: off, low, high. Focusing can be done at low, reducing heat and bulb burnout considerably. The extra \$15 or so cost of a three-way outfit is worth it. If you already have a two-way switch, consider replacing it. You'll be glad you did.

Be safe. Power cords, etc. out of the way; work place neat and orderly.

Remember some camera viewfinders are inaccurate as to what you get compared to what you expect in size. A test of a roll of film is a good investment.

**Bulky Covers** — The polarizing filter will remove the glare spots from most glass you use to cover bulky items, even window glass. Of course the glass must be clean, and the filter installed and removed carefully to avoid removing the lens or changing focus when you don't wish to do so. Remember to check your light meter when installing or removing the polarizing filter or any other lens(es) in the light path, before you make another exposure. Be sure glass you use is smooth on the edges to avoid possible injury.

**Dark and Colored Items** — As it saves time to photograph items by size groups to avoid excessive focusing, you also save time by grouping items of similar darkness or colors together. One of the most common failures in photographing covers results from overlooking that lightmeter setting when changing from one item to another. Check every time.

**Watermarks and Stitch Marks** — You can photograph stamps and paper in watermarking fluid by using the polarizing filter, which will eliminate the glare. Use a piece of glass under the subject, apply the watermarking fluid, and set a piece of glass over the subject. You must recheck the focus, since the thickness of the glass alone will require compensation. Readjust for a proper indication on the light meter and snap the picture. Be sure the glasses are clean or you will be taking photos of your fingerprints. You need not be concerned that the fluid will evaporate too quickly, since the glass 'sandwich' delays evaporation.

**Closing Thoughts** — We have purposely avoided the subject of flat field lenses, bellows, tube extenders, and macro lenses which do the job of the diopter lenses with varying degrees of accuracy. Distortion by diopter lenses compared to the more complex (and expensive) accessories is generally not noticeable in our kind of photography. The elaborate equipment is useful to us only if you desire to isolate the fiber hairs in a perforation or making the recut 1851 3¢ recut triangle into an image the size of a card table.

Slide film saves money compared to print film and you have the materials for a slide show as well. Prints can be made from slides when and if desired, of course.

Items suspected of giving problems due to color can be shot at different exposure settings, thus possibly preventing having to do it all over again. Record your settings for each item in your test roll at first. *J. von H.*

**CHECKLIST**

(A) Main functions of a society Journal:

1. Communication
  - between committee members;
  - between members.
  - Public Relations Role
  - society; members
  - Journal reflects the Society-
  - can be used to mould it.
2. Record
  - of society activities
  - of subject matter
  - Research Study
  - a permanent record
  - index and access

(B) Publishing a journal

1. A practical approach

- technical aspects: budget, teamwork, technical, tasks of typing, printing, issuing.
- content: how to find and use it
- what does an editor need?
  - access to general philatelic information,
  - access to specific literature,
- some editorial projects:
  - bibliography; library; identify gaps;
  - planning short term; long term.
- 2. The RSCJ outline plan
  - the editorial.
  - editorial teamwork; section editors;
  - preplanning reports; display papers;
  - editorial standards.
- 3. Conclusion

Circle Journal. *Thanks to WU member Mark H. Winnegrad for sending a copy of the entire article as reprinted in Stamp Mail, November and December 1988.*

NOTE—Pages 22—A/H are arranged to be removable and used as a separate manual and reference if desired. Remove the center staple in binding, and you have a two-piece issue of *The Philatelic Communicator*.

(This checklist was excerpted from Publishing a Society Journal, by Colin Hoffman, editor of the Rhodesian Study

who can expose these "crimes" — himself. As one who has had to do exactly that, I can say that it is most interesting to see how the chips fall after the expose, especially when a major advertiser is involved. Keeping a blind eye to these shenanigans can no longer be tolerated (and shouldn't have been tolerated in the past). I quit collecting thirty years ago due to such "crimes" and I still find them in operation today. Only a thorough housecleaning will restore philately to broad appeal — something that may take another 30 years to accomplish.

Finally, let me encourage you in your new editorial duties. When I can, I'll contribute letters and articles for your pages. I do have one complaint (made to the previous editor): the *PC* has serious typography problems. Too many type styles and sizes: there are seven on page 2 alone. The rag-right columns are hard to read because the word-break zone is too wide: nearly ½" on page 3. The bolded running footers seem to be more important than the body text. I know that Joe Frye is a key man in *WU* 30, but surely some improvements can be made.

S.S.W.

from Joe Frye —

See my note page 14, column 2, this issue. I had a real problem with typography on Mr. Weston's six-inch-plus wide lines of type in his letter, but in fairness to him he was writing a letter and not presenting a manuscript (which would be wider spaced between lines) for publication.

The double-column format I have used for over a decade in composing copy for our Unit journal was established due to a suggestion from a member. No complaint that I recall has resulted from either this format or ragged-right composition.

Four type styles are used for nearly all text in this journal: Aldine Roman 12 medium, bold, and italic; Univers 11 bold, and Press Roman 8 medium. In some instances an italic or boldface of one of these is used where emphasis or space requires it.

In order to 'justify' with this machine the entire text would have to be 'typeset' twice. Impossible, and to add to the problem the parts needed to make it do this have long since worn out and cannot be replaced from the IBM factory or service people.

I trust the large investment made will show better results in coming issues, *plus justified right margins!*

The Philatelic Communicator, APS Writers Unit 30, Second Quarter, 1989.

Until the new equipment is in place and working as desired, I ask any reader who has suggestions as to the format or other things under my control to please send suggestions of that nature to the editor, whom, I am certain, will instruct me as to his wishes and with which instructions I will comply to the best of my ability.

from Joseph von Hake —

The first quarterly issue for 1989 contains a remarkable potpourri of critical subject matter. I take much to heart the remark "Puff pieces on unworthy people or products may arouse less controversy than vigorous muckraking, but they do a disservice to readers."

I have encountered the attitude that "puff-pieces" are justified in that they require no careful reading or critical understanding, and are therefore representative of a relaxing interlude between the "serious-stuff".

This represents a rationalization which in my opinion should never come forth from an editor. The solution, for one looking for such, lies in a change of pace, subject matter, or even style.

But in the last analysis, any of us should at the same time recognize that we are entitled to our moments of weakness and even failure, and that the best of us have them.

from Robert M. Spaulding —

Here is some feedback — to the feedback — in this case, Duane Koenig's comment on page 42 of the third quarter 1988 *PC*. Both he and I are historians. He prefers "a historian" and I prefer "an historian", yet we both give the same reason: euphony. We should agree to disagree on this, and let every writer use whichever style he or she prefers. It is indeed a question of euphony, not of grammar, and either form should be accepted.

Reaching back to the second quarter 1988 *PC* for Pat Herst's reiteration that "mint, lightly hinged" is an impossibility. However, I do know of one (probably unique) exception. Japan's 1959 Philatelic Week stamp exists with two types of specimen overprint: standard overprint on perforated stamps, and a much smaller overprint on imperforate stamps. The imperforates were issued only with this overprint and all 7,000 copies were hinged to copies of the annual philatelic exhibition catalog. In this one case only, "mint" did mean "hinged".

Pat's distinction between "postal card" and "postcard" is one that would be useful if everyone made it,

(Continued on page 20.)

Vol. 22, No. 2, Whole No. 84.

Letters . . . (Continued from page 19.)

but most people do not. It is a distinction invented by the U.S. postal service but rejected by standard American and British dictionaries (Webster's Third, Random House, and Oxford), which say the two terms are equivalent and therefore interchangeable. Postal services in other English-speaking nations ignore the USPS distinction. So does the Universal Postal Union. The official English translation of the UPU convention and regulations uses "postcard" in all cases, whether referring to government-issued or privately issued cards.

Another fact is at least equally important. The two definitions used by the USPS (and by Mr. Herst) leave one major category of postal stationery in limbo: cards officially issued by postal administrations and sold in post offices but without an imprinted stamp. Such cards do not fit either of the USPS definitions. Yet they are without question legitimate government postal issues and of great interest to philatelists specializing in the countries that issue them.

R.M.S.

from Bob Greenwald —

I would like to comment on a theme raised separately by three contributors to *PC 82*, viz. the comments by Mueller, de Violini, and Kriebel about membership apathy and lack of contributions to periodicals. It is my perhaps contrary viewpoint that editors have unrealistic expectations if they hope that the membership will help fill the journal.

I was the founding editor of *The Interleaf*, the journal of the Booklet Collectors Club, from its inception in September 1982 until I resigned in a dispute with the president in December 1987. I was quickly dispelled of the notion that my standard editor's pleas — "This is your journal . . .", etc., — would yield a flood of manuscripts. I quickly settled into a pattern based on what appeared to me to be two great truths: (1.) it was my job as editor — not the members' — to fill the pages, and (2.) the club would live or die based on my success in doing so.

As editor, I worked my butt off to fill the journal. I allocated four pages per issue (out of 20) to myself for a potpourri of commentary which I started writing for the *N*th issue as soon as the *N-1* number had been mailed. I scanned other periodicals for names of persons from whom I could solicit manuscripts, letters to the editor, etc. I devoted as much as ten hours per

week to a worldwide correspondence, and as soon as I had a letter from someone suggesting a project being entertained, I started soliciting a contribution; usually two or three letters per quarter merited publication themselves, thereby filling another page or two. Naturally, I offered to edit, type, retype and otherwise expedite the efforts of those who were bashful, my career, three hobbies, and three children notwithstanding. Within a year I had identified a hard-core cadre of about eight persons who became the mainstay of the journal and on whom I could count for regular submissions that would fill about half of the journal. The remaining sporadic contributions all emanated from an aggressive program of solicitation. I got manuscripts the old-fashioned way; I chased 'em.

During my tenure, over 300 persons joined the club, and we had well over 160 active members during the later years. There was no tangible benefit of membership except the newsletter. The club had a few officers, as well as persons who kept records, collated, made mailings, did publicity, etc. But the newsletter was/is the lifeblood of the organization, and in accepting the responsibility of editorship, I was forced to act as if I were the single most important person in the group. I maintained that posture for two reasons: pride of accomplishment in turning out a quality journal, and belief that sustaining the organization was important. If you are contemplating accepting the editorship of a journal, you need to be deeply motivated from within, and you have to assume from the outset that only a handful of people will help you. Ego strength and hard work are the only antidotes for the apathy of the general membership.

B.G.

from Fred Dickson —

One of the most difficult pieces of information to find in the thousands of books on how to write is practical advice on how to write interestingly.

My personal conclusion is that readers are interested in anything which helps them to solve their own problems.

The most interesting exhibit in all of *Interphil '76* to me as a collector of U.S. stamps was one page showing the valuable 1861 3¢ pink, Scott Number 64, surrounded by the many shades of the common Scott 65 rose. Why? Because I had puzzled fruitlessly for

(Continued on page 21.)



Letters . . . (Continued from page 20.)

years over that distinction with every color gauge I could find. But after studying that page, I went straight home and found a Number 64 in my collection.

The editors of most stamp club newsletters have readerships with widely divergent collecting interests. An article on the stamps of any one country is therefore not likely to be read by many of the members unless it contains something of use and value to collectors of other countries.

All members are probably interested in when and where the next meeting will be held and in what program is planned. But a large number lose interest the minute they read the title of the speaker's talk, because it is not their thing. At this point, the editor has a big chance to increase the attendance at the meeting by talking to the speaker about what will be said which may be of general interest. Who knows? Such a contact may even move the speaker to correct what has caused past audiences to sleep so soundly.

Readers of the *PC*, what are your secrets of writing interestingly?

F.D.

---

### Good News for Writers and Readers

#### APRL Circulation Shows Dramatic Increase

The American Philatelic Research Library has released circulation figures for 1988. According to Gini Horn, Director of Library Services, the overall usage of the APRL was up dramatically from the previous year.

Requests for materials were up 32 percent over 1987, while the number of books circulated showed an increase of 43 percent for the same period. The number of copies sent to borrowers reflected the greatest increase, up almost 57 percent over 1987 figures.

For information on services provided by the APRL, contact Gini Horn, APRL, P.O. Box 8338-N, State College, PA 16803.

---

### STaMpsHOW 89 Literature Judges Named

According to WU member William H. Bauer, past president of both APS and WU 30, and chairman of the APS' Accreditation committee, the Philatelic Literature Jury for STaMpsHOW 89 includes Felix Ganz, Douglas Clark, Georgia and Lowell Newman.

### Awards of Recognition

Charles A. Fricke, C. W. "Bert" Christian, and the late J. R. W. Purves were inducted into the National Philatelic Writers Hall of Fame at the APS Writers Unit Breakfast held during the APS Spring Meeting at the March Party in Cleveland, OH.

Their names will join those of 72 other philatelic writers and editors honored in the sixteen years since the Writers Hall of Fame was established.

Bill Purves' writing subjects covered a wide geographic area — his studies ranged from Estonia to Guatemala — but he is best remembered for his work on the classic issues of Australia. At the time of his death in 1979 at age 77 he was continuing writing activities begun a half-century earlier.

In his obituary in *The London Philatelist*, his 1953 landmark study, *The Half-Lengths of Victoria*, was described as the magnum opus which earned him the Crawford Medal of the Royal Philatelic Society, London, the Liechtenstein Award of the Collectors Club of New York, and election as a corresponding member of l'Academia de Philatelie of France. He had earlier been named to the Roll of Distinguished Philatelists.

Other notable books from Purves dealt with the issues of Victoria — postage dues (1960), barred-numeral cancellations (1963), registered and "too-late" stamps (1966) — and of South Australia, the "long stamps" of 1902-1912, (1978).

He also provided a steady stream of articles for several different Australian stamp journals, and his devoted service to local philatelic groups enabled the Royal Philatelic Society of Victoria to acquire its own home in Melbourne.

To the many well-deserved honors bestowed on J. R. W. Purvis is now added that of election to the Philatelic Writers Hall of Fame.

Charles Fricke is well-known to collectors of postal stationery, particularly those of postal cards. An engineer by profession, Fricke is a past president of the United Postal Stationery Society, and served 20 years on the UPSS editorial board.

During that time he wrote, edited, did original artwork, and made page layouts for four handbooks on the first U.S. postal card and the U.S. international single postal cards. He successfully completed the

(Continued on page 22.)

identification of the 72 individual subject plates used to print the first U.S. card.

Fricke wrote significant studies for several Congress books between 1961 and 1976, and has had many postal stationery articles published in *The American Philatelist* and *Postal Stationery*.

In the *Contemporary Account of the First United States Postal Card, 1870-1875*, he emphasized the humanity of his subject by compiling a fascinating array of newspaper accounts, correspondence, patents, and official records — all bearing on the public's acceptance of the postal card.

Fricke has been devoted to sharing the results of his original research with the collecting community at large through a visual approach. This has ranged from an original graphic method of die-flaw indexing to an unequalled 320-slide presentation of "The Wide, Wide World of Postal Stationery — An Abbreviated Encyclopedia of Collectibles."

For a quarter century of excellence in philatelic communications, the Writers Unit is honored to induct Charles A. Fricke into its Hall of Fame.

C. W. "Bert" Christian has been described as "not one to put himself forward, . . . has rarely offered to write articles, but has never turned down any requests." He is also described as probably the premier living expert on the U.S. stamps of the 1861-1867 period.

Christian is a longtime resident of California, where he was engaged in retail pharmacy management. He is a fellow of the Royal Philatelic Society, London, the president of the U.S. Philatelic Classics Society, and is an active member of several other major U.S. philatelic societies devoted to the study of the classic issues of the United States.

He has contributed articles for volumes 3, 4, and 5 of the Philatelic Foundation's *Opinions* books, and his most recent comprehensive study, *The United States Grilled Issues*, was serialized in five issues of the Foundation's *Bulletin*.

He has also provided studies for the American Philatelic Congress books, including a shade analysis of the 1861 one-cent stamp, and has written a number of articles for the Classic Society's *Chronicle of U.S. Classic Postal Issues*, including a major study of the experiments, sizes, and fakes related to the 1867 grills.

In 1984, Christian received the Apfelbaum Award

for the biggest article in that year's *The American Philatelist* — one dealing with forgeries in his field. This interest has led him to develop four slide programs on the subject, and he has exhibited extensively so as to share his knowledge with other collectors.

For his selfless dedication over many years, the Writers Unit No. 30 is pleased to elevate Bert Christian to its Hall of Fame.

\* \* \*

These three names will be added to the National Philatelic Writers Hall of Fame plaque that hangs in the American Philatelic Research Library in State College, PA.

---

### Letters of Thanks to President de Violini

The two living Philatelic Writers Hall of Fame honorees responded to their induction by the following letters to Writers Unit Bob de Violini:

"Needless to say, I am overwhelmed at being inducted into the National Philatelic Writers Hall of Fame. As a collector of postal stationery, it is indeed an honor to be recognized for my sharing of knowledge on the subject, by writing and other means of communication.

To be accorded this recognition by the APS Writers Unit 30 for a hobby which has given me countless hours of personal pleasure and satisfaction is more than I envisioned.

My thanks are extended to those countless personal contacts that helped me in my endeavors. Please express my appreciation to all concerned.

Charles A. Fricke

\* \* \*

I will have to admit that receiving the Apfelbaum Award in 1984 was at that time one of the biggest surprises of my collecting life, but this honor tops everything. Induction into the Hall of Fame is something I would not even have dreamed of.

Years ago when I started specializing in the early U.S. issues I received much help to my many questions from a number of our well-known writers, particularly Clarence Brazer, Stanley Ashbrook, Ezra Cole, and Elliott Perry — and others. They were generous with their help to me as a beginner and I promised myself if the opportunity ever came to me I would share any knowledge gained with those who needed it. Perhaps some of

(Continued on page 23.)

Letters of Thanks . . . (Continued from page 22.)

the articles responsible for this Hall of Fame honor have achieved that purpose.

As I do not know the committee responsible for the Hall of Fame selections I will greatly appreciate it if at your convenience you will give them my thanks and sincere appreciation.

Thank you for your help.

C. W. Christian

---

Secretary-Treasurer . . . (Continued from page 24.)

printed were the *Philatelic Literature Review*, *The Posthorn*, and *The Czechoslovak Specialist*.

Herbert Rosen (358), creator of *Interpex*, died May 4 at age 82. A native of Berlin, Germany, he came to live in New York City in 1958 where he founded the International Philatelic Exhibition which he sold to ASDA in 1972. He published *Philately* 1964-67, and was vice-president of the Philatelic Press Club.

Carl P. Rueth (49), former owner and publisher of *Linn's Stamp News*, died May 8 at age 80. A native of Dayton, OH, he joined the firm of George W. Linn Co. in 1947; became editor in 1953; purchased the paper in 1965; and retired in 1969, selling the paper to Sidney Printing and Publishing Co., now Amos Press, Inc.

#### Resignations —

The following WU 30 members have resigned:

- 1473 Bob Brooks, San Bernardino, CA.
- 9 Joseph M. Clary, San Francisco, CA.
- 1464 Jack Davis, Petersborough, ON, Canada.
- 446 Albert Spencer, Angelus Oaks, CA.
- 1361 Steve Swain, Marietta, GA.

#### Delinquent Members —

16 members have not paid 1989 dues, and as reported in the last issue we have no choice but to drop the following. We hope they will someday rejoin.

- 1461 Marshall Ackerman, Santa Barbara, CA.
- 257 Ellery Denison, Takoma Park, MD.
- 1454 W. J. Duffney, Meriden, CT.
- 1484 M. Arlene Futrell, Stokes, NC.
- 173 G. B. Garrett, Albuquerque, NM.
- 150 J. P. Harris, Wilmington, NC.
- 1293 C. E. Heinz, Columbia, MO.
- 1190 P. W. Ireland, Bethesda, MD.

- 1417 Arnold Korotkin, Montclair, NJ.
- 1491 J. D. Montoya, Denver, CO.
- 783 R. P. Odenweller, Bernardsville, NJ.
- 852 William Pekonen, Richmond, BC, Canada.
- 368 K. P. Pruess, Lincoln, NC.
- 1482 M. G. Strother, Westerville, OH.
- 683 R. P. Talbot, San Antonio, TX.
- 1486 C. R. Waller, Pittsburg, CA.

#### Banking of Foreign Checks

As reported in the last issue, our bank no longer accepts checks drawn on banks outside of the U.S.

We sympathize with and appreciate the feeling of our Canadian members — one of whom has written, "This is another example of how the 'free trade agreement', signed by Canada as of Jan. 1, 1989, is not honoured in the USA. I am writing the Prime Minister's Office to object."

We regret this inconvenience to our Canadian members, but must ask that all future payment be either:

- a. drawn on a U.S. bank, or
- b. a Canadian Money Order (accepted by bank!), or,
- c. a traveler's check payable in U.S. dollars.

Thank you for your cooperation.

#### Back Issues of the Journal

Back issues of 1984, 1985, 1986, 1987, and 1988 are available at \$2.50 per single copy or \$10.00 per year POSTPAID. Check payable "Writers Unit 30" and sent to me will receive prompt attention

#### Please Help Keep Your Address Current!

Some of you still overlook sending timely changes of address to me and lose money for the Unit and a copy of the journal is wasted. Please remember to furnish new address and postal code, with effective date, as soon as confirmed. Thanks for your help.

George Griffenhagen  
Secretary-Treasurer, WU 30  
2501 Drexel Street  
Vienna, VA 22180

**Please remove the ballot from this issue — it is specially placed to avoid damaging the copy — and vote for your choice for our leadership in the coming term. Thank you for participating in Unit activities in this, and every other, way. Make your voice (and suggestions) heard!**

TO: Col. James T. DeVoss  
9 Nittany View Circ  
State College PA 16801-2458

-----  
**IMPORTANT! FIND AND USE THE BALLOT IN THIS ISSUE!**  
-----

**Secretary-Treasurer's Report - as of May 15, 1989**

**Welcome**

We welcome the following new members who have joined WU 30 since our last report:

- 1525 Myron Hill, Jr., P.O. Box 573, Washington, DC 20044. Occasional contributor to various philatelic publications. Sponsor: George Griffenhagen.
- 1526 John R. Gilgis, P.O. Box G, Fayville, MA 01745. Free-lance writer, including *Germania* (United Kingdom). Sponsor: George Griffenhagen.
- 1527 Barth Healey, 86 Bar Beach Road, Port Washington, NY 11050. Stamp columnist for the *New York Times*. Sponsor: George Griffenhagen.
- 1528 Regis Hoffman, 2414 Sapling Street, Glenshaw, PA 15116. U.S. editor *Bulletin of the Civil Censorship Study Group*. Sponsor: George Griffenhagen.
- 1529 William McAllister, 4140 Lenox Drive, Fairfax, VA 22031-1111. Stamp columnist for *The Washington Post*. Sponsor: George Griffenhagen.
- 1530 Cathleen F. Osborne, P.O. Box 1781, Sequim, WA 98382. Free-lance writer *Northwest Federation of Stamp Clubs Bulletin*. Sponsor: George Griffenhagen.
- 1531 Bernice A. Scholl, P.O. Box 2579, Marathon Shores, FL 33052. Associate editor *Astrophile*, (ATA/APS Space Unit). Sponsor: Ken Lawrence.
- 1532 Ed Denson, P.O. Box 158, Alderpoint, CA 95411. Author *Denson's Specialized Catalog of Plate Number Coils on First Day Covers and An Introduction to Collecting Plate Number Coils*. Sponsor: Ken Lawrence.
- 1533 Harlan F. Stone, P.O. Box 299, Summit, NJ 07901. Editor *Alphorn American Helvetia Philatelic Society* 1969-1974; *Postal History Journal* (Postal History Society) 1989 - Sponsor: George Griffenhagen.
- 1534 George E. Corney, 11919 West 66th Terrace, Shawnee, KS 66216. Free-lance writer for *Linn's Stamp News*. Sponsor: George Griffenhagen.
- 1535 Conrad Karl Keydel, 174 Lenox, Detroit, MI 48215. "Interested in philatelic communications." Sponsor: George Griffenhagen.
- 1536 Michael F. Tiernan, 4940 Thunderbird Circle, Apt. 310, Boulder, CO 80303. "Interested in philatelic communications." Sponsor: George Griffenhagen.
- 1537 William H. P. Emery, 1421 Schulle Drive, San Marcos, TX 78666. Editor *Texas Postal History Journal*. Sponsor: Jane King Fohn.

**Reinstated -**

- 1260 Stephen Suffet, 41-05 47th St., Sunnysvale, NY 11104.

**Closed Albums -**

We regret to report the deaths of the following WU 30 members:

Edwin S. Hodge (1488) of Pittsburgh, PA, died Feb. 26. He was a founding member of the ATA Chemistry on Stamps Study Unit, its second President 1982-83, and Secretary-Treasurer from 1984 until his death, during which time he prepared the annual index for *Chimica et Physica*, periodical of the study unit.

Harlan W. Miller (1165), owner of Miller Print Shop, Lawrence, KS, died March 29. He retired from the printing business in 1988 after having operated his shop for over 50 years. Among the philatelic periodicals he

(Continued on page 23.)